

# NILLUMBIK ARTS AND CULTURAL PLAN 2018-2022

*Celebrating Nillumbik's heARTbeat*





# NILLUMBIK SHIRE COUNCIL

## ARTS AND CULTURAL DEVELOPMENT

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*Nillumbik Shire Council acknowledges the Wurundjeri as the traditional custodians of the land now known as the Shire of Nillumbik and values the significance of the Wurundjeri people's history as essential to the unique character of the Shire.*

## ARTS AND CULTURAL PLAN 2018–2022



*the local artistic heritage,  
the natural environment  
and community connectedness*

## MAYOR'S MESSAGE

The Arts and Cultural Plan focuses on the big picture and the positive changes we can achieve in our community. The broader Council Plan sets Nillumbik on an exciting new trajectory, and the Arts and Cultural Plan provides the framework to deliver key aspects of that plan.

The Nillumbik Arts and Cultural Plan 2018–2022 complements the Council Plan 2017–2021 by giving arts prominence and recognising its significant cultural and economic contribution to our wider community.

The Arts and Cultural Plan is based on community values and is focused on outcomes. The *Travelling Teapot* creative consultations confirmed the community values as being the local artistic heritage, the natural environment and community connectedness – all of which are intertwined,

and described as the 'heartbeat' of Nillumbik. Through the *Travelling Teapot* there was an overwhelming call from the community for opportunities to engage with the arts as an everyday interaction.

I am certainly looking forward to the opportunities for diverse sectors, disciplines and demographics to participate in the cultural life of the community and to enjoy the arts: the *heARTbeat* of Nillumbik.

*P. Clarke .*

**Cr Peter Clarke, Mayor**



Winner of Nillumbik Prize 2017  
People's Choice Award.  
Jo Lane with Mayor Cr Clarke  
*Watcher*  
Photographer: Peter Houghton





FOREWORD

It is an exciting time for the arts, cultural and wider community of Nillumbik with the development of the Arts and Cultural Plan 2018-2022.

The Arts and Cultural Plan provides rich opportunities for the arts to be a part of everyday life in Nillumbik through public and participatory arts, and to support grassroots arts and cultural organisations. It recognises these organisations' contribution to health and wellbeing, the development of creative industries and the appreciation and understanding of what they add to Nillumbik's economy.

As you will see, the Arts and Cultural Plan is outcomes-focused, which will enable its true cultural value to be evaluated. Having a close personal association with the arts, I understand that the wider impact of the arts, over and above participation numbers, cannot be overestimated.

rich opportunities for the arts  
to be a part of everyday life  
and to support grassroots arts

As Chair of the Arts Advisory Committee, I am proud to be working alongside Cr Jane Ashton and a diverse and expert committee comprising of Blaise van Hecke, Eugene Howard, Ute Leiner, Brian Gilkes, Michael Wilson, Matthew Blackwood and Julie Tipene O'Toole.

I thank the committee members for their contribution to the Arts and Cultural Plan. Both Cr Ashton and I are looking forward to working with the committee in the implementation of this exciting plan.

Cr Karen Egan, Deputy Mayor  
Arts Advisory Committee Chair



Nillumbik Shire Council's  
Arts Advisory Committee members  
Photographer: David Adams

Celebrating Nillumbik's heARTbeat

ARTS AND  
CULTURAL PLAN  
2018-2022

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## WHY AN ARTS AND CULTURAL PLAN?

*Creative communities and grassroots art practices are inherent to Nillumbik*

### Our artistic and cultural heritage

Nillumbik has long been renowned for, and continues to foster, its deep connections to the arts. In the early 1900s, Heidelberg School era artists, Clara Southern and Walter Withers, resided and painted in the locale. Clara Southern in particular encouraged many young artists to visit her in Warrandyte and several of them went on to establish studios of their own nearby.

Australia's oldest artist commune, Montsalvat, was founded in the 1930s by Justus Jorgensen. Montsalvat attracted significant artists, intellectuals, tradespeople and artisans including Matcham Skipper, Helen Lempriere, Leonard French and Albert Tucker. Montsalvat's unique grounds and buildings continue to nurture a community that celebrates the arts in all its forms.

In the 1940s, sustainable designer, Alistair Knox, and landscape designer, Gordon Ford, championed the earth building movement, setting the architectural visual language of the area now known as the 'Eltham style'. This style prevails today, demonstrated by the award-winning mud-brick buildings of contemporary architect, Greg Burgess, including Eltham Library and Wadambuk, St Andrews Community Centre.

The mid-century avant-garde generated such an abundance of creative activity that the pre-Nillumbik area became a key location for cooperative approaches in the arts across multiple disciplines. The Potters Cottage cooperative was founded in Warrandyte, based on the central philosophy that modern, handmade pottery could enhance the quality of contemporary life. Significant filmmaker, Tim Burstall, and the founder of the La Mama Theatre, Betty Burstall, moved to Eltham in the 1950s.

Cottles Bridge artist, Clifton Pugh (AO), a three-time Archibald Prize winner renowned for his contemporary landscape painting, established the Dunmoochin Artists Co-operative. Artists who have worked or resided at Dunmoochin include Rick Amor, Frank Hodgkinson, John Olsen and Mirka Mora.

Today the Dunmoochin Foundation, through its residential facilities, supports arts practice for a broad range of international and Australian artists and researchers.

The 1970s further reinforced Nillumbik as a creative destination when printmaker George Baldessin – who was integral to the dynamic revival of printmaking in Melbourne – set up his Bluestone studio in St Andrews with artist Tess Edwards. Today, the Baldessin Press & Studio is a not-for-profit organisation created in memory of the late George Baldessin (printmaker & sculptor 1939–1978). His original studio is now open to the public for creative use and as a practical legacy to living artists, perpetuating his generous and collaborative spirit. Each year the Baldessin Press and Studio, in conjunction with the State Library of Victoria, offer the *Amor Fellowship* for a printmaker to further their printmaking practice using research material from the library.

Since 1985, Nillumbik Shire Council has supported emerging literary talent through the Alan Marshall Short Story Award, named in honour of the former Eltham resident and Australian literary icon, Alan Marshall. Over 60 writers have won the award's open and local categories over its 32-year history, including Gillian Mears and Gary Disher. The award continues to share excellence in fiction writing with the local community and beyond. The strength of the literary arts extends to a thriving poetry community in Nillumbik.

For the past 30 years, artists from across Nillumbik have opened their studio doors to the public twice a year as part of the Nillumbik Artists Open Studios program. In 2017, over 40 established and emerging artists participated in the program. Artists Open Studios provides a rare glimpse into artists' private creative spaces and a unique opportunity to buy art directly from the maker. The program showcases a vast array of artistic practices including textiles, ceramics, painting, photography and metal sculpture – demonstrating the commitment to creativity in Nillumbik.

Deborah HALPERN, *Queen of the Shire* 2014  
coloured glass tiles, fibreglass, aluminium, steel  
470cm x 320cm x 50cm (overall)  
Location: corner of Research-Warrandyte and  
Kangaroo Ground-Warrandyte Roads, North Warrandyte  
Public Art Collection: Nillumbik Shire Council.  
Commissioned 2015 © Deborah Halpern  
Photographer: Silvi Glattauer



Nillumbik also supports and encourages artists across the wider creative sector. The Laughing Waters Artist Residency on the Yarra River in Eltham was established in 2001, through a partnership between Nillumbik Shire Council and Parks Victoria. Almost 100 local, Victorian, interstate and international professional artists have lived and worked at the two residences, *River Bend* and *Birrarung*, including John Nixon, Jill Orr, Miranda Burton and Elizabeth Gower. In 2015, the Australian Government's Department of Environment recognised the significance of this special place by funding the publication *Laughing Waters Road: Art, landscape and memory in Eltham* by local writer, Jane Woollard.

The Nillumbik Prize has long been synonymous with the creative industry, and over the past several years has been held at Montsalvat. The prize is an award for excellence in contemporary visual art (in any medium), open to artists with a Nillumbik connection. The prize supports professional contemporary practice and celebrates the wider arts community's connection to Nillumbik's rich artistic and cultural heritage.

Complementing the Nillumbik Prize, the Eltham Library Community Gallery provides a diverse exhibition program that not only showcases traditional forms of art making but also new methods of art production, themes and ideas that are relevant to our times. The Eltham Library Community Gallery is an important platform for emerging artists, providing entry into professional practice.

Creative communities and grassroots arts practices are inherent to Nillumbik. After the devastating 2009 Black Saturday bushfires, community-led creativity was key to disaster recovery. Creative initiatives provided respite, solace and communal feeling, giving members of the community, many of whom had never before engaged with the arts, a conduit to recovery.

In 2017, four artists extended their contemporary artistic practice through the *Living in the Landscape Public Art Incubator*. Each of their projects, developed through participation with community groups, resulted in ephemeral public art projects that promoted and reflected Nillumbik's unique and culturally rich environment. Future projects will continue to explore contemporary public art practice with a particular emphasis on digital media.

The diverse arts practice within the Shire has directly informed and contributed to Council's Arts Collection Policy. This important collection includes works by historically significant local artists such as Walter Withers, Clifton Pugh and George Baldessin, as well as works by contemporary artists such as Peter Wegner, Dale Cox, Deborah Halpern and Jessie Imam.

Likewise, Nillumbik Shire Council's Youth Services have long engaged the young people of Nillumbik through the arts, and this continues to grow, particularly through Nillumbik Youth Theatre.

Nillumbik's wider cultural heritage is celebrated through 12 local history groups that operate independently but collaboratively through the Yarra Plenty Heritage Group. Their work is a testament to a thriving cultural heritage sector and the devotion and passion of numerous volunteers and the success of their community outreach. Volunteering is one of the bedrocks of Nillumbik's community connectedness, and the local history network provides an avenue for active contribution and engagement.

*The Travelling Teapot* creative consultation confirmed that our long and close association with the arts is inextricably linked with the natural environment and that community connectedness, is the 'heartbeat' of Nillumbik. This consultation demonstrated that contemporary art is valued highly by the Nillumbik community. *The Travelling Teapot* participants overwhelmingly expressed a desire for increased support and opportunities for contemporary art and wanted to engage with the arts as an everyday interaction.

In the 1970s, Australian literary icon Alan Marshall wrote *Pioneers and Painters* to capture 100 years of the Shire of Eltham's history. He wrote:

*'not only an outline of past achievements, but also a vivid, visual record of the excellent work being done in the Shire today in an attempt to explain why it has such an attraction both for the people who live there and its many visitors'.*

This statement still holds true for Nillumbik as a location that continues to draw and nurture people's artistic talents and as a place for people to share and enjoy the arts and local culture.



Figure 1: Context for the development of the Arts and Cultural Plan

### The broader policy context

Participation in the cultural life of the community and enjoyment of the arts is a fundamental human right under Article 27 of the Declaration of Human Rights (see Figure 1).

In 2013, the National Arts and Culture Accord was endorsed by the Federal Minister for the Arts, by state and territory arts and cultural ministers, and by the Australian Local Government Association.

The Accord recognises the importance of the arts and the need to support strong and vibrant arts, cultural heritage and creative industries. It provides a framework for all tiers of government to work together to support Australian artists, cultural institutions and creative industries, to enable Australians to participate in the cultural life of their community and enjoy the arts.

The Australian Local Government Association (ALGA) recognises that strategic cultural planning is integral to enabling local communities to respond to changing social, recreational, leisure and economic needs, and to address the increasing demand for cultural resources. It also recognises that cultural services include provision of libraries, museums, art galleries, performing arts centres, employment and provision of assistance to professional cultural workers.

Local governments therefore have a responsibility, through the Accord, to set long-term objectives for cultural planning and the arts, support local institutions such as libraries and galleries, and utilise the arts to improve community health and wellbeing.

Section 3C of the *Local Government Act 1989* (Vic) provides for the promotion of social, economic and environmental sustainability of a municipality; advocates for best value services and efficient use of resources; and promotes improvement of the overall quality of life for community members.

Creative Victoria is the peak statutory body for arts and culture for Victoria. It recognises the investment that local government makes in the arts and culture sector and their important economic, social and cultural outcomes. This investment has significant impact on communities' liveability, social cohesion, education, employment and cultural tourism. In Creative Victoria's four-year strategy, *Creative State*, local government is identified as having an important role in the planning, development and provision of creative industry infrastructure and services.

Municipal Association Victoria (MAV) worked closely with Creative Victoria in developing *Creative State*. MAV also acknowledges that creativity and culture are central to our identity, to the liveability of our communities, to our social cohesion and to our productivity.





### The Travelling Teapot: identifying community values

Between June and September 2017, over 300 community members generously contributed to the Arts and Cultural Plan 2018–2022, via *The Travelling Teapot*, an initiative that included roving creative focus groups to explore what the local community values in Nillumbik and how their values relate to arts and culture.

Twelve focus group sessions were convened in each ward of Nillumbik. The demographics were diverse: children to seniors, representatives from the arts, local history, traders and industry, sport and recreation, emergency services, and the wider community. As the name suggests, in addition to the creative focus groups, *The Travelling Teapot* also journeyed throughout Nillumbik. Popping up in unlikely places, over more cups of tea, the creative consultants, met with many people ‘on the street’.

Concurrently, an online survey campaign was run. Survey respondents overwhelmingly represented the arts audience sector and demonstrated a strong interest in a holistic notion of culture and the importance of its ownership by the whole of community. The data obtained from the survey correlated with that gathered through *The Travelling Teapot*.

Three key values were confirmed through the process (see Figure 3). Overwhelmingly, the community called for:

- progressive contemporary arts and the embracing of new technology and media
- everyday interactions with innovative public art, participatory arts and performing arts, especially music
- opportunities for community to come together and exchange ideas
- space for production and presentation, place making and place activation
- increased availability of grants and flexible funding models
- greater access to the Nillumbik Shire Art Collection
- strong interest in learning more of the local Indigenous heritage
- mentoring and networking opportunities.

The Australia Council’s 2017 National Arts Participation Survey cites that 98% of Australians engage with the arts (see [australiacouncil.gov.au/research/connecting-australians/](http://australiacouncil.gov.au/research/connecting-australians/)). *The Travelling Teapot* focus group sessions and survey results closely reflect the national creative conversation and participation in the arts, particularly in relation to:

- progressive contemporary arts that challenge the participant or viewer
- a holistic interpretation of public art with a call for participatory and experiential arts in the public realm
- a strong appreciation and call for music in all its forms.

## The local context

Culture is built on a community’s beliefs and values, and the arts are an expression of our culture. Strong cultural planning is based on community values.

The Arts and Cultural Plan 2018–2022 will:

- respond directly to the goals of the Council Plan 2017–2021:
  - engaged, connected communities
  - safe and healthy environments
  - a prosperous economy
  - active and creative people
  - responsible leadership.
- be based on community values and a diverse spread of community needs and aspirations
- be evidence based
- enable the community to actively contribute to the development, implementation and evaluation of the plan
- be consistent with the National Arts and Culture Accord’s definition of arts and culture:
  - **core arts:** music, performing arts, literature and visual arts, including established and emerging art forms, and inter-arts activities, education, collections and performances; whether they be individual or collective activities; for vocational or recreational purposes; and publicly accessible via galleries, libraries, theatres, cultural venues, training institutions, on-line and broadcast
  - **creative industries:** film, television production, broadcasting, electronic games, architecture, design and fashion, publishing, media and advertising; where diverse creative and business skills are harnessed for commercial production and dissemination
  - **cultural heritage:** preservation and public access to artefacts and intangible cultural heritage (particularly Indigenous culture) as undertaken by museums, galleries, libraries and archives.
- be consistent with the Health and Wellbeing Plan 2017–2021
- activate mechanisms for evaluation and measurement.

Nillumbik Shire Council has worked closely with Cultural Development Network and will adopt its Schema for Measurable Cultural Outcomes (see [culturaldevelopment.net.au/planning/policy-domains/](http://culturaldevelopment.net.au/planning/policy-domains/)). The Measurable Cultural Outcomes can be applied across the five policy domains that relate to the Council Plan 2017–2021 (see Figure 2).

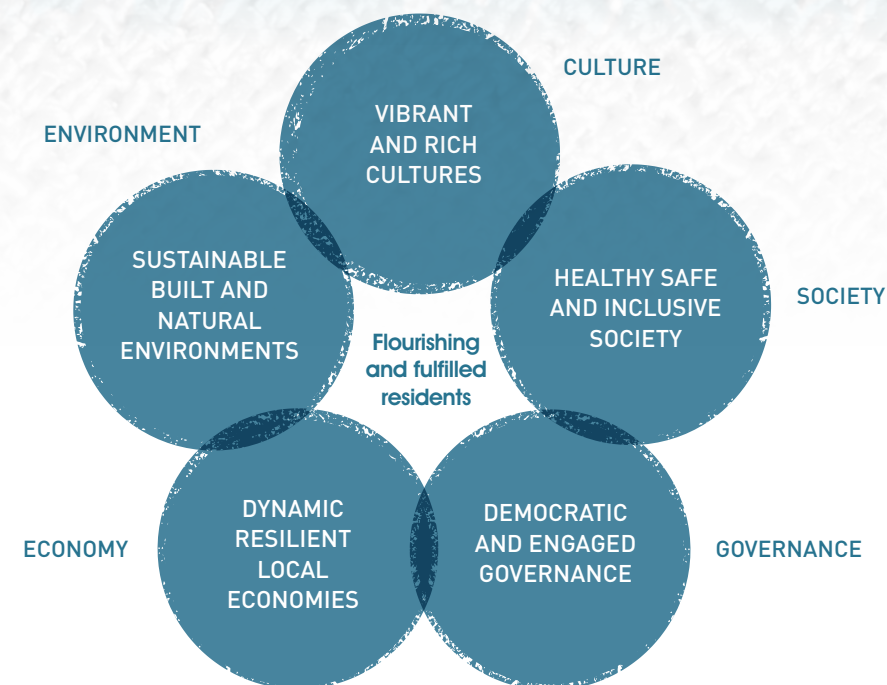


Figure 2: Policy domains for local government planning

Source: Cultural Development Network, 2016, [culturaldevelopment.net.au/planning/policy-domains/](http://culturaldevelopment.net.au/planning/policy-domains/)



Figure 3: The key values underlying the Arts and Cultural Plan

Teapot: Sue McCormick and Judith Hoffman, *Communi'Tea'*, 2017, Stoneware clay, hand thrown with attachments. Photographer: David Adams





Deborah Halpern studio 2014  
Photographer: Roger Brooks

# ARTS AND CULTURAL PLAN 2018–2022

Foster active lifestyles and artistic expression through participation and innovation

The Arts and Cultural Plan 2018–2022 will set the parameters for Arts and Cultural Development to lead the delivery of strategic objective 2 of the Council Plan 2017–2021 to foster active lifestyles and artistic expression through participation and innovation.

The Arts and Cultural Plan will also work to support other service units to deliver numerous other strategies across all five policy domains of the Council Plan. Several actions can serve multiple strategies and utilise economies of scale in doing so.

## Vision

That the community's values relating to the natural environment, sense of community connectedness and artistic heritage are honoured and celebrated through diverse opportunities of creative participation.

## Mission

To enable participation in the cultural life of the community and to enjoy the arts by providing diverse and innovative opportunities for active lifestyles and artistic expression.

## Goals of the Arts and Cultural Plan

The Arts and Cultural Plan 2018–2022 will provide a spectrum of community cultural development based on the three key values identified in the community consultation.

The portfolio structure is non-linear, with a spectrum of three community cultural development portfolio areas intersecting with each other. Allied to the three portfolios are the key goals of the plan (see Figure 4, next page).

**Goal 1: Public and participatory arts are an every day experience**

*Natural environment – Public and participatory arts portfolio*

**Goal 2: Develop and grow creative and cultural industries**

*Artistic heritage – Creative industry portfolio*

**Goal 3: Support and promote arts and cultural activities that maximise access**

*Community connectedness – Community arts portfolio*

The Arts and Cultural Plan correlates with the Council Plan 2017–2021's goals, strategic objectives and priority actions.

The Arts and Cultural Plan is strategically focused on goals and outcomes, and as such is deliberately high level. Integral to this plan are:

- inputs – the resources required
- outputs – the range of activity types
- outcomes – the overarching impact this plan intends to achieve.

In focusing on outcomes, as well as outputs, the Arts and Cultural Plan will measure cultural value, over and above participation numbers.



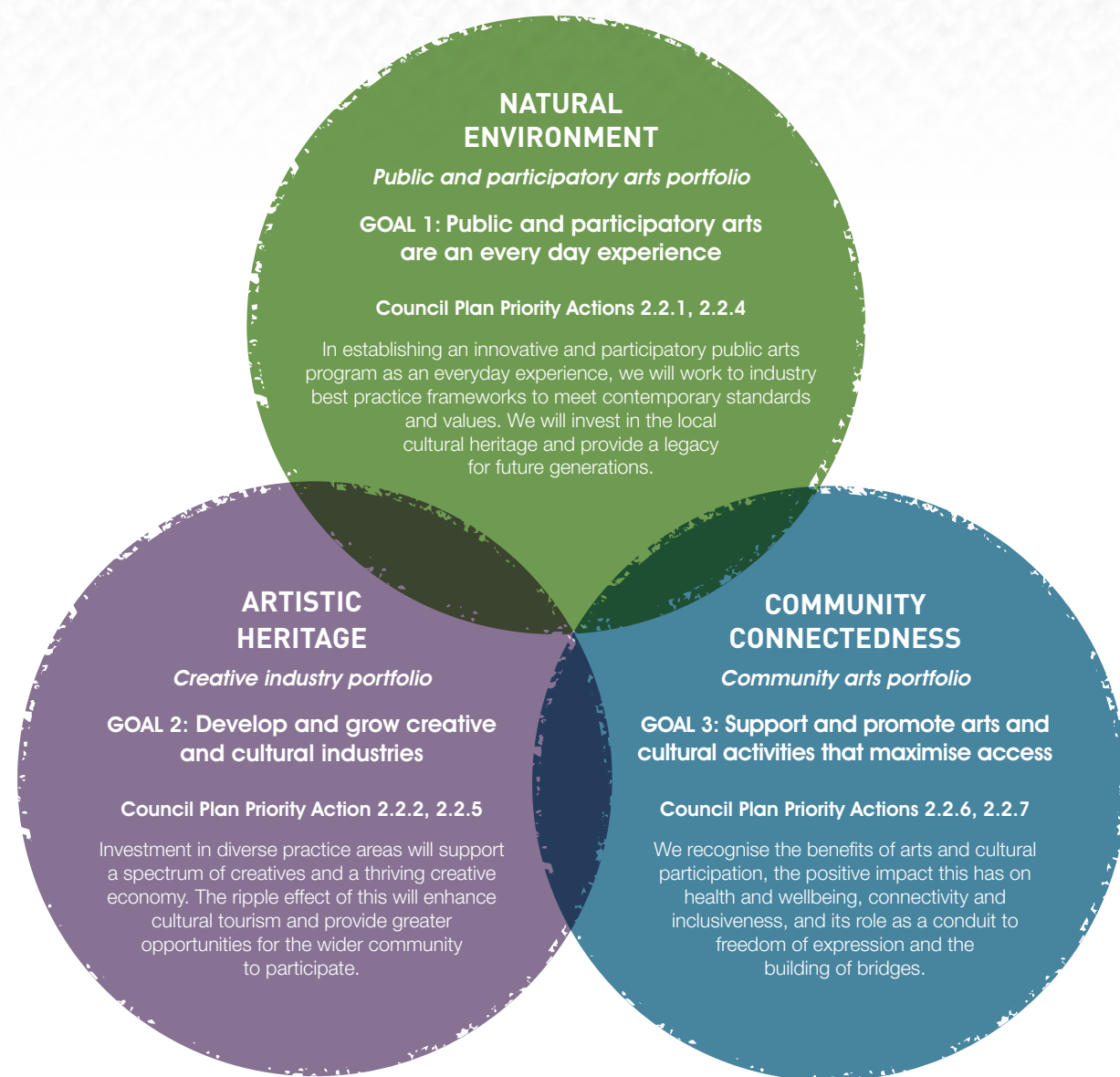


Figure 4: The intersection of the Arts and Cultural Plan's values, portfolios and goals and Council Plan Priority Actions

### Key features of the plan: a summary

The following pages summarise the main aspects of the Arts and Cultural Plan. The subsequent Outcomes Matrix expands upon the intended outcomes of each goal based upon the spectrum of Cultural Development Network's Schema of Measurable Cultural Outcomes adopted under this plan.



Tammy Wong HULBERT  
*Anonymous Sojourners in the Australian Bush* (detail) 2017  
 Living in the Landscape Public Art Incubator Program  
 Silk and wood  
 Photographer: Tammy Wong Hulbert



## GOAL 1

# Public and participatory arts are an every day experience



Robert BAINES  
*Transaction* (detail) 1994  
Stainless steel  
30cm-320cm x 175cm x 500cm (irregular)  
Public Art Collection: Nillumbik Shire Council  
Photographer: Silvi Glattauer

### IDENTIFIED COMMUNITY VALUE

#### Natural environment

The environment is the very essence of why we live where we live. The natural environment is ingrained in our everyday culture. This is manifested and expressed deeply through the arts.

### PUBLIC AND PARTICIPATORY ARTS PORTFOLIO THEORY OF CHANGE

In establishing an innovative and participatory public arts program as an everyday experience, we will work to industry best practice frameworks to meet contemporary standards and values. We will invest in the local cultural heritage and provide a legacy for future generations.

#### WHY?

Adopting art-based participation models can be a powerful tool for engaging community debate on the use of public space. When a community becomes involved from the design through to the realisation phase of a project it can enhance their sense of belonging, encouraging them to become custodians of their local environment.

(State Government of Victoria, Creative Victoria, 2013, *The arts ripple effect*, p. 6.2)

### RANGE OF KEY INPUTS

- cross-functional collaborations
- external collaborations and funding partners
- Arts Advisory Committee
- natural and built environments and facilities.

### RANGE OF ACTIVITY TYPES AND OUTPUTS

- activation of place and spaces through innovative public and participatory arts, incorporating new opportunities for literary and performing arts
- new opportunities for site-specific artist-led initiatives
- visible, active and productive relationship with Wurundjeri Tribe, Indigenous artists and engagement with the wider community
- development and implementation of a Percent for Art Policy and a Public Art Strategy.

### MEASURABLE OUTCOMES

- Vibrant and rich cultures:
  - creativity stimulated
  - aesthetic enrichment experienced
  - new knowledge and insights gained
  - cultural diversity
  - belonging to shared heritage.
- Sustainable built and natural environments:
  - sense of place
  - connection to natural world
  - contribute to neighbourhood character.

### INDICATORS

- qualitative data
- quantitative data
- participant observations
- expert opinion
- most significant change.



## GOAL 2

# Develop and grow creative and cultural industries



Practically Green Festival  
The Slow Art Collective  
*Archi Loom 2* (detail) 2015  
Photographer: Nillumbik Shire Council

it hits the roads of Nillumbik Maff  
listener, enabler, encourager, partner  
with a friend & 'You can't know  
the underutilised resources and untapped

### IDENTIFIED COMMUNITY VALUE

#### Artistic heritage

The arts are valued as an inherent aspect of everyday life and appreciated as a key part of local identity. This applies to non-artists and practising artists alike. Regardless of participation or uptake, the arts are appreciated for the essence of their presence.

### CREATIVE INDUSTRIES PORTFOLIO

#### THEORY OF CHANGE

Investment in diverse practice areas will support a spectrum of creatives and a thriving creative economy. The ripple effect of this will enhance cultural tourism and provide greater opportunities for the wider community to participate.

#### WHY?

The skills associated with artistic practices – creative thinking, self-discipline, collaboration, risk taking, and innovation – are skills that are in great demand in our contemporary knowledge economy. Investment in cultural infrastructure and events contributes to local economies by providing a focal point to attract tourist dollars and help promote a city's image as a cultural destination and by attracting highly skilled and educated workers to communities.

(State Government of Victoria, Creative Victoria, 2013, *The arts ripple effect*, p. 4.2)

### RANGE OF KEY INPUTS

- cross-functional collaborations
- external collaborations and funding partners
- Arts Advisory Committee
- Nillumbik Shire Art Collection
- natural and built environments and facilities.

### RANGE OF ACTIVITY TYPES AND OUTPUTS

- support and facilitation for the development of Nillumbik's creative industries, that includes the performing arts and music sector, alongside Nillumbik's established visual and literary arts sector
- launch and implementation of a new residency program and lucrative bi-annual prize models that invest in professional practice and innovation
- innovative opportunities for engagement with the Nillumbik Shire Art Collection, alongside major bi-annual exhibitions
- development of gallery and theatre Master Plan.

### MEASURABLE OUTCOMES

- Vibrant and rich cultures:
  - creativity stimulated
  - aesthetic enrichment experienced
  - new knowledge and insights gained
  - cultural diversity
  - belonging to shared heritage.
- Dynamic resilient local economies:
  - skills development
  - economic benefit derived
  - local economy supported.

### INDICATORS

- qualitative data
- quantitative data
- participant observations
- expert opinion
- most significant change.



## GOAL 3

# Support and promote arts and cultural activities that maximise access



Arts and Cultural Plan launch 2018  
Djirri Djirri Dance Group  
(Left to right) Stacie Piper, Ky-ya Nicholson-Ward, Mandy Nicholson, SueAnn Hunter  
Photographer: Steve McKenzie

### IDENTIFIED COMMUNITY VALUE Community connectedness

The community's extremely strong sense of identity and ownership and its connection with the environment and heritage are intertwined. The importance of grassroots networks, volunteerism, and neighbourly support translates to an appreciation of diversity, collaboration, and the building of resilience.

### COMMUNITY ARTS PORTFOLIO THEORY OF CHANGE

We recognise the benefits of arts and cultural participation, the positive impact this has on health and wellbeing, connectivity and inclusiveness, and its role as a conduit to freedom of expression and the building of bridges.

### WHY?

Research indicates the value of acknowledging different 'community identities'. Communities that are able to embrace diversity, creative expression and cultural activity are richer, stronger and more able to deal with social challenges.

(State Government of Victoria, Creative Victoria, 2013, *The arts ripple effect*, p. III)

### RANGE OF KEY INPUTS

- cross-functional collaborations
- external collaborations and funding partners
- Arts Advisory Committee
- natural and built environments and facilities.

### RANGE OF ACTIVITY TYPES AND OUTPUTS

- continued support and development of Nillumbik's local history and cultural sectors, including the Yarra Plenty Heritage Group, and grassroots community arts and cultural organisations
- greater access to grants to enable community-driven initiatives
- weaving local history and cultural heritage into a broader interpretation through community cultural development practice
- celebration of cultural diversity and inclusion through community arts.

### MEASURABLE OUTCOMES

- Vibrant and rich cultures:
  - creativity stimulated
  - aesthetic enrichment experienced
  - new knowledge and insights gained
  - cultural diversity
  - belonging to shared heritage.
- Healthy, safe and inclusive society:
  - equitable opportunity
  - sense of safety and security
  - good health and wellbeing
  - bonding and bridging
  - recognition from valued others.

### INDICATORS

- qualitative data
- quantitative data
- participant observations
- expert opinion
- most significant change.





Tom SANDERS  
*Wall of the Moon (Homage to Miro)*, (detail) 1968  
 earthenware, glazes  
 270cm x 650cm framed  
 Location: Eltham Town Square. Gifted by the Artist 2006  
 © The Estate of Tom Sanders  
 Photographer: Chris Sanders

## Broader strategic alignment

The Arts and Cultural Plan is owned by the whole of Council. While the Arts and Cultural Development unit will lead most actions, a number of other actions will be undertaken in close collaboration with, or led by, other service areas across Council, making for strong cross-functional outcomes (see Figure 5). For instance:

- Youth Services deliver a range of arts programs for young people aged 10 to 25, including the Nillumbik Youth Theatre
- Living & Learning Nillumbik support diverse community arts groups and programs
- Edendale use the arts to engage children and families
- Community Development supports numerous community festivals and events that incorporate arts and culture.

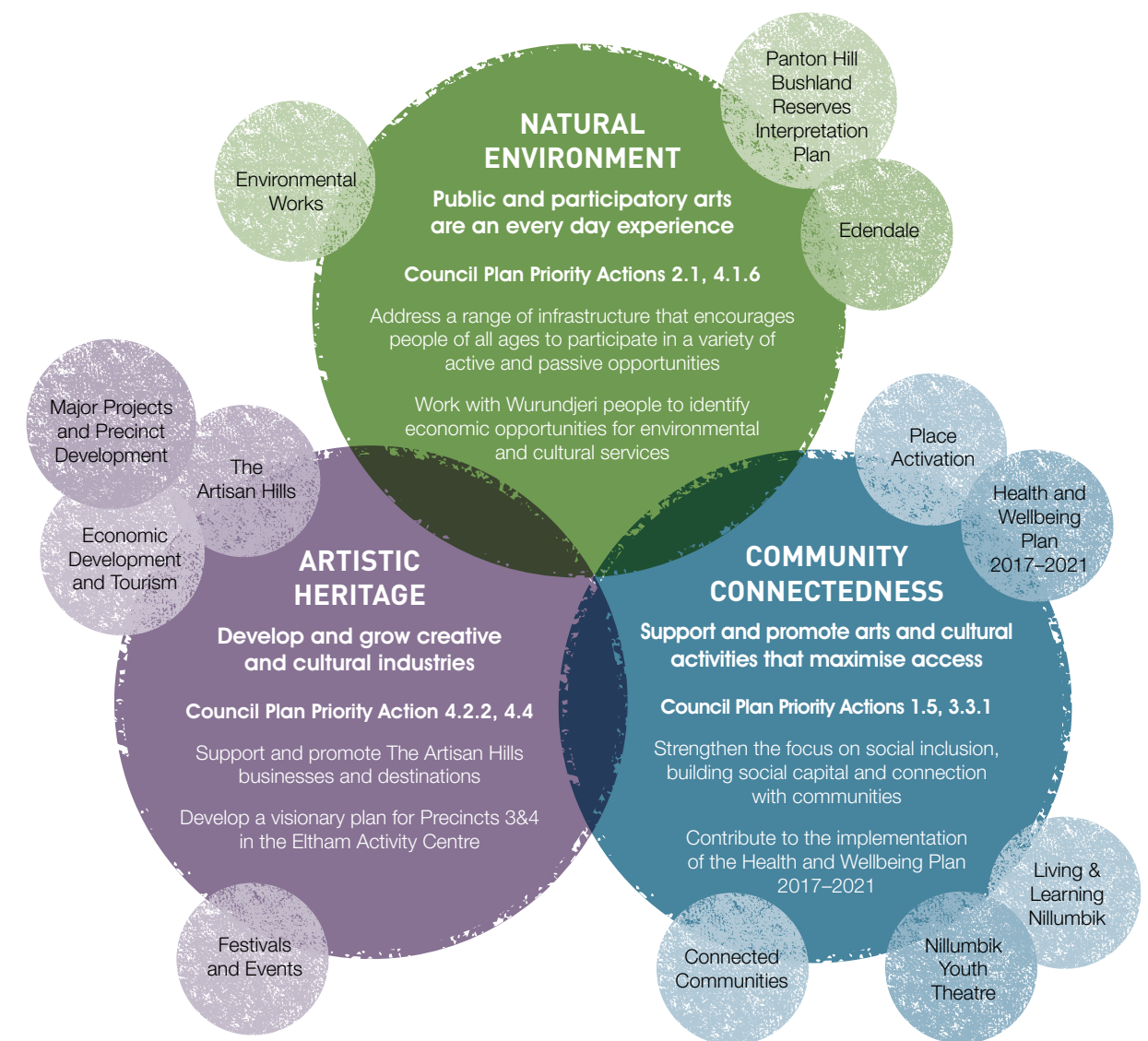


Figure 5: The broader strategic alignment of the Arts and Cultural Plan



# OUTCOMES MATRIX *Active and creative people*

Active lifestyles and artistic expression are fostered through participation and innovation.

GOAL 1		GOAL 2		GOAL 3	
GOALS	Public and participatory arts are an every day experience.	Develop and grow creative and cultural industries.		Support and promote arts and cultural activities that maximise access.	
IDENTIFIED COMMUNITY VALUES	<b>Environment:</b> The environment is the very essence of why we live where we live. The natural environment is ingrained deeply through the arts.	<b>Artistic heritage:</b> The arts are valued as an inherent aspect of everyday life and appreciated as a key part of local identity. This applies to non-artists and practising artists alike. Regardless of participation or uptake, the arts are appreciated for the essence of their presence.		<b>Community connectedness:</b> The community has an extremely strong sense of identity and ownership. Its connection with the environment and heritage are intertwined. The importance of grassroots networks, volunteerism and neighbourly support translates to appreciation of diversity, collaboration and the building of resilience.	
THEORY OF CHANGE	In establishing an innovative and participatory public arts program as an everyday experience, we will work to industry best practice frameworks to meet contemporary standards and values. We will invest in the local cultural heritage and provide a legacy for future generations.	Investment in diverse practice areas will support a spectrum of creatives and a thriving creative economy. The ripple effect of this will enhance cultural tourism and provide greater opportunities for the wider community to participate.		We recognise the benefits of arts and cultural participation, the positive impact this has on health and wellbeing, connectivity and inclusiveness, and its role as a conduit to freedom of expression and the building of bridges.	
WHY	Adopting art-based participation models can also be a powerful tool for engaging community debate on the use of public space. When a community becomes involved from the design to realisation phase of a project it can enhance their sense of belonging, encouraging them to become custodians of their local environment.  (State Government of Victoria, Creative Victoria, 2013, <i>The arts ripple effect</i> , p. 6.2)	The skills associated with artistic practices – creative thinking, self-discipline, collaboration, risk taking, and innovation – are skills that are in great demand in our contemporary knowledge economy. Investment in cultural infrastructure and events contributes to local economies by providing a focal point to attract tourist dollars and help promote a city's image as a cultural destination and by attracting highly skilled and educated workers to communities.  (State Government of Victoria, Creative Victoria, 2013, <i>The arts ripple effect</i> , p. 4.2)		Research indicates the value of acknowledging different 'community identities'. Communities that are able to embrace diversity, creative expression and cultural activity are richer, stronger and more able to deal with social challenges.  (State Government of Victoria, Creative Victoria, 2013, <i>The arts ripple effect</i> , p. III)	

Measurable outcomes: While the outputs can answer most outcomes, the most noted outcomes are indicated. The range of priority actions and signature activity types are indicated below.

OUTCOMES	ENVIRONMENT			SOCIAL		CULTURAL			ECONOMIC			SOCIAL		CULTURAL		
	Sense of place	Connect to natural world	Neighbourhood character	Sense of safety and security	Equitable opportunity	Creativity stimulated	Aesthetic enrichment	New knowledge gained	Skills development	Economic benefit derived	Local economy supported	Good health and wellbeing	Bonding, bridging others	Recognition from valued others	Cultural diversity	Belonging to shared heritage
Activation of place and spaces through innovative public and participatory arts, incorporating new models for literary and performing arts.																
New opportunities for site-specific artist-led initiatives.																
Visible, active and productive relationship with Wurundjeri Tribe, Indigenous artists and engagement with the wider community.																
Development and implementation of a Percent for Art Policy and a Public Art Strategy.																

Support and facilitation for the development of Nillumbik's creative industries, that includes the performing arts and music sector, alongside Nillumbik's established visual and literary arts sector.	✔				✔	✔	✔	✔	✔	✔	✔		✔	✔		✔
Launch and implementation of a new residency program and lucrative biannual prize models that invest in professional practice and innovation.	✔	✔	✔			✔	✔	✔	✔	✔	✔			✔		
Innovative opportunities for engagement with the Nillumbik Shire Art Collection, alongside major bi-annual exhibitions.	✔	✔				✔	✔	✔		✔	✔			✔		✔
Development of a gallery and theatre Master Plan.	✔	✔	✔			✔		✔	✔	✔	✔					✔
Continued support and development of Nillumbik's local history and cultural heritage sectors, including the Yarra Plenty Heritage Group, and grassroots community arts and cultural organisations.		✔	✔	✔	✔	✔	✔	✔				✔	✔	✔	✔	✔
Greater access to grants to enable community-driven initiatives.			✔		✔	✔	✔	✔	✔			✔	✔	✔	✔	✔
Weaving local history and cultural heritage into a broader interpretation through community cultural development practice.	✔	✔	✔	✔	✔	✔	✔	✔	✔		✔	✔	✔	✔	✔	✔
Celebration of cultural diversity and inclusion through community arts.	✔		✔	✔	✔	✔	✔	✔	✔			✔	✔	✔	✔	✔

The delivery of other Council Plan goals are indicated below.

Range of infrastructure that encourages people of all ages to participate in a variety of active and passive opportunities.	✔	✔	✔	✔	✔	✔	✔	✔	✔			✔	✔	✔	✔	✔
Work with Wurundjeri people to identify economic opportunities for environmental and cultural services.	✔	✔			✔			✔	✔	✔	✔		✔		✔	✔
Strengthen the focus on social inclusion, building social capital and connection with communities.			✔	✔	✔	✔		✔	✔			✔	✔	✔	✔	✔
Contribute to the implementation of the Health & Wellbeing Plan 2017-21.				✔	✔	✔	✔	✔	✔	✔		✔	✔	✔	✔	✔
Support and promote The Artisan Hills businesses and destinations.	✔		✔		✔		✔	✔	✔	✔	✔					
Develop a visionary plan for Precincts 3&4 in the Eltham Activity Centre.	✔		✔		✔	✔		✔		✔	✔					✔



# ACKNOWLEDGEMENTS

Much community input has contributed to the Arts and Cultural Plan 2018–2022, with diverse representation from the arts community and the wider community across the Shire of Nillumbik.

Such input was generated through *The Travelling Teapot* creative consultation. *The Travelling Teapot* was the brainchild of creative consultants, Evi Van der Niet and David Adams of Little Lightening Stories. Little Lightening Stories shared the vision and nuanced brief from the Arts and Cultural Development unit, and collaborated with the Living & Learning Nillumbik’s Clay *MakerSpace* artists from Living & Learning Nillumbik’s Eltham studio to create *The Travelling Teapot*.

The bespoke *Travelling Teapot* tea sets were instrumental icons of the project, and were created by the following Living & Learning Nillumbik’s Clay *MakerSpace* artists:

- Melanie Anderson

Julie Barrington

Rae Bateman

Susan Carter-Nash

Carmel Ceglia

Dianne Collins

Ann Curry

Josephine Cassar

Cathy Field

Joanne Heriot
- Judith Hoffmann

Sue McCormick

John Maude

Sherryl Orchard

Jodie Phelan

Anne Sfetkidis

Chantal Stewart

Lorraine Taylor

Jenny Wegner

Bee Yap

Many thanks to the Nillumbik Living & Learning Clay *MakerSpace* artists for their generosity in volunteering their time and expertise. Their legacy will be ongoing as *The Travelling Teapot* sets will become part of the Nillumbik Shire Civic Art Collection.

As *The Travelling Teapot* journeyed throughout Nillumbik, the consultation drew out the stories, the vision, values and the *heARTbeat* from diverse sectors of the community. All contributed to this plan. Collaboration with community groups to host *The Travelling Teapot* was much appreciated, with many thanks to the following committees of management:

- Allwood Neighbourhood House
- Cube Z Gallery
- Eltham & District Woodworkers Association
- Hurstbridge Town & Country Connect
- Slovenian Association Melbourne
- St Andrews Community Centre

Projects like this cannot be undertaken in a silo. We thank the many cross-functional collaborators across Council who worked closely with Arts and Cultural Development including Community Halls, Edendale, Youth Services, and, in particular, Living & Learning Nillumbik.

COVER IMAGE  
Arts and Cultural Plan launch 2018  
Amy Grisold  
Photographer: Steve McKenzie

Arts and Cultural Plan background design from Teapot:  
Sue McCormick and Judith Hoffman,  
*Communi'Tea'*, 2017,  
Stoneware clay, hand thrown with attachments.  
Photographer: David Adams

# GLOSSARY

TERM	DEFINITION
Arts discipline	A type of art form (e.g. visual arts, literary arts, performing arts)
Artist-led initiative	A project led by an artist or artists
Avant-garde	New experimental artists and ideas
Cultural heritage	Community expression of a way of living through artistic and cultural knowledge and customs passed from generation to generation
Cultural value	Impact of arts and cultural activity
Community arts	Any community-led arts process
Community cultural development	Community-led artist processes with a focus on change
Community-led	Project initiated, run and owned by community to address their own needs
Contemporary arts	Art produced in the late 20th century or by artists living in the 21st century
Creative industries	Industries with a principal purpose relating to cultural, artistic and heritage goods and services
Culture	Beliefs and values of a community
Inputs	Resources required for a process or action
Literary arts	Creative writing or literature (e.g. short story, poetry)
Local history	Study of cultural and social past events in a local context
New media	Arts created with digital technology
Outcomes	Change as result of outputs, that lead to impact
Outputs	Activities and the delivery of services
Participatory arts	An artistic discipline in which the audience is directly engaged in the creative process
Performance arts	Non-traditional arts practice featuring live presentations, with and without audiences (includes literary and performing arts among others)
Performing arts	Artists utilise bodies and voices and perform before an audience, comprising any arts discipline or form and includes, but is not limited to, acting, dance, and music
Place activation	Planning for diverse human activity and interaction in a given public place or space
Placemaking	Planning, design and management of public places utilising community assets for community wellbeing
Public arts	Any art/media intended for presentation in the public domain and accessible by all
Social capital	The value of effectively functioning social networks and relationships within a community
Visual arts	Arts that are appreciated through sight, such as painting, sculpture, film





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